ENCOUNTERS IN THE WAR ZONE: DREAMING BEYOND HOPELESSNESS

by

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Introduction

This is a contextual essay to accompany my final creative project on war. It was created using the theoretical framework and methods of Processwork. Artistic media used are photography and sound. In order to give the reader a context, I first talk about the historical background of the conflict in Cyprus and my personal experience as a child in that conflict. A written account of my childhood dream which I used as a starting point for the project follows. Then, I discuss the project itself, first giving a brief description of the overall scope of the topic in general and then explaining the specific focus of my project within this broader context. Goals for the project are stated in the Purpose section. Following that, the next section is a description of what comprises the project as a product, with a brief explanation of each of the components and how they were used or presented. Then I speak about the intended audience for the project, both in terms of its immediate reach and beyond more broadly.

In the Conceptual Foundations and Procedure chapter I discuss two fields that lay the foundation for my project: Processwork and art, specifically art on war. First, I give a brief definition of Processwork and explain some of its concepts and methods that I used in my project. This is also where I explain how I used these methods as well as some of the terms used in this document. I then give a brief review of art on war and position my work within this field and explain some aspects of the work itself. In this section, I also talk briefly about the Brenizer Method that is a specific process of photography which I used for the implementation of my project. I also address the points where I diverged from this method and my reasons.

Next comes the Creation Process chapter wherein I offer how I created my art in detail and explain how I used Processwork concepts and methods to create the art. This is followed by the Conclusion chapter which starts with a section on quality, where I talk about some of the input and ways that were beneficial for the quality of the work, as well as the measures I took to ensure quality. In this section I also talk about my approach to ensuring the quality of the final product. Then, I discuss my project's contribution to three different fields: Processwork, WorldWork and art. In the WorldWork section, I talk about how my work may contribute to giving an insight into the experience of war, as well as to ways of working with that experience. In the contribution to art section, I talk about the similarities and differences of my work to other pieces of art focused on war and what it contributes both in terms of approach and expression. The limits and limitations of my project as well as future steps for this project are also discussed.

I then share my personal experience during the project, my insights and their relationship to the project, and talk about the outcome in terms of personal learning and growth. Finally, in the Concluding Remarks section, I give a brief description of some of the learnings and outcomes of the project and discuss next steps. The references I used both in preparation for the artistic part of the project and this contextual essay can be found at the end of this document.

Background.

Before writing about the project itself, I would like to give some background information about the conflict and war in Cyprus as well as my childhood experience and memories related to that war. I also want to clarify that I belong to one of the sides in this conflict. I come from the Turkish Cypriot minority and even though I made an attempt to

present history as objectively as possible, I am also aware that my feelings and experiences as part of that minority, and my culture in general, creates a bias that plays an important part in how I understand and interpret history.

Cyprus. Cyprus is a small island in the Mediterranean, with a rich and troubled history going back thousands of years. It has been invaded, bought, sold, and rented many times throughout history. The recent history of Cyprus has been troubled, too. The island was witness to two hot conflicts in the second half of the 20th century. The first one took place in 1963-64, 3 years after the British gave the island its independence. The Greek and Turkish Cypriot guerilla groups that had so far been fighting against the British started fighting against each other, both with the aim of changing the status quo according to their larger plans. The right wing in both sides wanted to unite with their respective mainland. The Greek Cypriots called it Megali Idea or Enosis (Great Ideal or Union) and the Turkish Cypriots named it Taksim (Separation). See Appendix A, Figures A1 and A2 for maps.

The fighting was not limited to the guerilla forces. Civilians suffered deeply. Women and children were killed in their homes and Turkish Cypriot villagers had to leave their villages, or had to live in barricaded enclaves. The Turkish part of Nicosia was overcrowded with incoming villagers. UN buffer zones were established and UN led convoys became the only means to travel between certain towns. The capital city Nicosia which already had some segregation along religious identity became even more segregated. The Turkish Cypriot minority left the joint government and started an alternative government of their own. A wall was built in place of the barbed wire put up

by the British. Nicosia to this day is divided by a wall (See Appendix A, Figures A3 and A4 for maps).

In 1974, following a military coup by the Greek Cypriot extreme right and threats of extermination of the Turkish Cypriots, Turkey invaded the North of the Island located only 30 nautical miles from its Southern coast. At the end of the military operation which took place in two stages, more than 30% of the island was invaded by Turkish troops. Greek Cypriots in the North either fled to the South, or were held hostage. Some Turkish Cypriots in the South fled to the North, while others were held in a refugee camp until the population exchange that took place in 1975. Many civilians from both sides were killed, injured, raped, or are still missing to date. Several mass graves were found in Turkish villages in the South.

Since then a border called the "green line" divides the island in two. This is a strongly manned border, protected from North to South by Turkish Cypriot soldiers, UN soldiers, and Greek Cypriot soldiers. In some places the "green line" is a wide open area where the "other side" is barely visible. In others, the three flags are clearly visible, close to each other. In Nicosia, the green line is a wall, and soldiers are barricaded along this wall protected by sandbags and barbed wire. At some points they are close enough to share food and sing together or swear at each other. The two communities lived separately with barely any contact until the early 2000s, while politicians constantly negotiated on some political solution, both parties holding strongly to their historical ideals: "taksim" and "enosis." Thus, while both parties talk about a "federal solution," both parties have a different understanding of it.

In 2002-2003, along with preparation for accession to the EU, UN Secretary General Kofi Annan presented a plan for the reunification of the island to the two sides. This, and the already heated public discussions and demonstrations in the North, led to the Green Line being opened by the Turkish side, followed by the Greek side. This enabled contact between the two people and made the "other side" accessible for the first time in 30 years. People went back and visited their homes and villages now populated by the "other." In April 2004, two separate referenda were held in both sides, voting for the Annan plan and reunification. Following heated discussions and demonstrations the Turkish North voted yes, while the Greek South voted no. This led to a stronger sense of separation even though contact between the people continues and political negotiations have been resumed and are still in progress

There has been no hot conflict—other than individual incidents at or around the Green Line—since 1974, yet there are still around 40,000 Turkish troops positioned in North Cyprus (Evridipou, 2013). While political negotiations come to a standstill every now and then due to fundamental differences of opinion between the two parties, relationship between the two people continues. The Green Line is still open and there is a lot of mingling.

Personal experience. I grew up in two war zones, on two divided islands—Cyprus and Ireland. Conflict, borders, walls, soldiers, soldiers were everywhere. Military zones and the sign "forbidden zone do not enter" were a normal part of my childhood world. My childhood dream is one of soldiers, too. In my dream, the Greek army is descending from the mountains towards our house which was one of the last houses on the climb. A range of mountains covered with soldiers. Soldiers like ants. I am playing in

the empty lot opposite our house. A field with olive trees, carob trees, golden grass, and a vast emptiness between me and the soldiers. I see them, coming from all sides. In no time, I am surrounded. The next thing, I am laying on the ground, in the golden grass, several soldiers standing over me, one of them holding his bayonet to my throat. I am frozen.

I grew up in two war zones. I had a near war experience. We were not in Cyprus during the war. We had spent the last 2 years in Northern Ireland, joining my father who was there for graduate studies in Belfast. We were in Turkey, back on our way home driving from Northern Ireland. A group of extreme right officers took over the Greek Cypriot government violently 3 days before we were meant to go back home. Five days after the coup, the Turkish army invaded North Cyprus. I remember our days in Ankara where we were stranded. What I remember most vividly from that time is the anxiety of the grown-ups, and the restlessness of my uncle who was in college and wanted to find a way to the island in order to rescue my grandparents who were in the south. I remember the silent tension in the streets and how much I enjoyed the curfews at night. While the dark nights and putting up black screens on the windows felt like a game or a ritual to me, I did not enjoy how tense the grownups were while listening to the BBC and shushing us, the kids.

I was a dreamy child, and it usually felt as if my dreams were real and what was happening outside was a dream. One of my strongest memories of that time is my thrill with a book on Copernicus' life. It was a book my uncle gave me. All pages were printed on pink paper, and with illustrations. My fascination with Copernicus, his discovery

about the solar system, space, and his fight for freedom seemed to be more real than the tension, the curfew, and the BBC.

I also have a very vivid memory of our return to the island. We returned on a destroyer, a few days after the cease fire. I remember the empty streets, the tank tracks on the hot pavement, the empty cartridges we picked up from the ground, and the bullets we dug from walls. Grown-ups spoke in hushed voices about dead bodies and women being raped. I can still feel the hush and the silence, the worry, and the fear. The ambiguity and not knowing what was going to happen next would haunt me and my people for decades.

That dreaminess was also what helped me find a safe place inside. In a place where we did not know what was coming next, I found a power inside me that helped me feel safe and at home wherever I went. As I was playing with found objects that were remnants of war, I also found ways of forgetting the fear.

Project Topic and Focus

My project topic is the experience of war and my project is an art piece that was created through unfolding my experience using Processwork methods. This project was mainly inspired by my early experience of war and my later experiences as a peace activist on the island, along with my dream of the island being united. My Processwork training has inspired me to further explore and deepen these experiences in the hope of bringing a new awareness to light, and to use art to share this new awareness and my learnings with others. My hope is that my project conveys Processwork methods of working with conflict and trauma in a symbolic way that help the viewer to gain deeper insight into their experience and trauma, as well as bring to the foreground something about how the experience is common to all parties. I also hope that my project helps the

viewer to get in touch with a deeper sense of meaning and power that is beyond the loss and victimization that the experience of war brings. As this is a very broad topic, my starting focus was my childhood dream, and the soldier figure that appears both in the dream and in my life was the central figure I focused on.

Purpose

My goals for this project were multiple. In creating art using Processwork methods to explore and unfold my war experience and trauma, I wanted to bring a new awareness and approach to the way we look at war and to the way it traumatizes and victimizes us. Part of my personal experience of the present situation of the conflict on the island consists of perceiving both parties as stuck in their loss and seeing the other party as almost completely responsible for this loss.

With my project, I wanted to bring out the different aspects of the experience of war. Aspects like the shock, the aggression, the devastation and the loss. I wanted to show that all these aspects are part of the same experience, and are shared by all individuals. In doing this my hope was to bring awareness to the fact that both the loss and the aggression were shared. One of my deepest hopes is that such awareness would provide a basis for the two parties hearing and maybe even understanding each other a little bit more, and help us move out of being stuck in our victimization. I hoped this would provide a means of going forward towards reconciliation.

I also wanted to share the possibility of some kind of relief and safety that one can find inside oneself, and through essence level work at difficult times. Essence level work refers to Processwork methods that focus on a level of experience that is preverbal and is

made up of subtle tendencies and energies. These are experiences that come from a meditative oneness or connectedness experience.

At another level, I also wanted to bring more awareness to war and the experience of it, especially to give a personal insight to those who have not experienced war. I wanted to share the experience and atmosphere of war, take my own experience, and transform this into a more symbolic yet still personal form of art. At a personal level, I wanted to further work on this experience both for my own personal growth, and for my work as a therapist/facilitator. In terms of my personal growth I wanted to work on embodying the soldier identity more. I thought this would help me get more in touch with a certain soldier-like more direct, disciplined side of myself, a side that also has a certain cutting off (or figuratively killing) quality which I hoped to be able to access more consciously. I also wanted to have more fluidity and ease in handling war-like experiences, as well as people with rage or styles that reminded me of war.

As a therapist/facilitator, by working with my own experience with war and trauma I hoped to gain the ability to stay more detached and present during hot moments when working with groups or individuals in similar settings. I also hoped to gain more awareness around the inner and outer dynamics that happen during and after a hot conflict situation. As someone who is deeply interested in and moved by art, but has only made art occasionally, I also saw this as a great opportunity for informing and developing myself as an artist. Finally, I was hoping to use this as a way to convey Processwork and Processwork methods to a wider public. Using art and especially visual art, I thought I could go beyond the limits of language or theory, and thus, I hoped to reach a public that

may never go to a workshop, yet might understand something about Processwork experientially through my work, as well as through discussions and dialogue.

Product

The finished product consists of an exhibition and this contextual essay. The exhibition comprises 8 large-scale panels, 14 medium-size photographs, and 42 smaller photographs. The printed version of this contextual essay is accompanied by a CD containing the photographs (See Appendix B).

For the show, the larger panels and the medium-sized photographs were on the walls of the space/gallery, whereas the randomly placed smaller photographs were available for the viewers to hold and look at closely. While the panels aimed to create an atmosphere and give insight to the more collective nature of war, the smaller photographs available for handling were intended to take the viewer closer and give an insight of the intimate encounters or moments, as well as taking us closer to the soldiers' experience.

Audience

The audience both for the art and this contextual essay first and foremost is my study committee. My contextual essay and the photographs in digital format (on a CD) are available both in the PWI library and online for the perusal of the Processwork community. I am also hoping to reach a larger audience both through other exhibitions and discussions, and also over the internet. In this larger audience I am interested in both reaching out to people who have not experienced war and giving them a feeling of the experience. I am also deeply interested in reaching people who have had war experience and discussing my photos and method with them. Another group I am interested in is the

photographic community and artists in general, because I believe that through my use of Processwork, I have made a contribution to this field.

As a follow up step, I organized a show at the Process Work Institute for the Processwork community and close friends. Following that, I looked for a gallery in Portland to organize a show. In doing this I am hoping for several things. The first one is for my art to reach a wider audience, and in doing so I am hoping to create dialog around war and Processwork methods of working with war and trauma, and process oriented approaches to creativity and art. In the longer term I am hoping to do workshops in both these topics and work on war trauma in war zones, and showing my work in these zones might be an entryway to this. I am also very interested in showing my work at veteran's associations and discussing war with veterans. However, I am aware that this is something that needs to be handled sensitively and with respect, since my work is a personal interpretation of the toy soldiers' experience and it may be offensive to people who have actually been soldiers in action. I am also aware that my work may attract an audience that I am not able to foresee at the moment.

I would also like to reach an even wider audience by using the Internet. I will look for appropriate web sites to post the photographs or links to a photography site (like flicker). I believe by finding the right places to post and with appropriate tagging, I would be able to reach a lot of people both from the art community and people interested in working on war trauma.

Conceptual Framework and Procedure

In this section I talk about the conceptual framework of my final project and my reasons for using the concepts and methods I used. The main framework for the conception and creation of my project was Processwork or Process Oriented Psychology. In addition to Processwork, Art and specifically Art on War informed and inspired the project, photography being the medium of expression. For the large panels I used a specific method called the Brenizer method or the Bokehrama method, which I explain a bit later.

In the following sections I give a brief account of Processwork and Art on War. In the section about Processwork, I describe the Processwork concepts that were central to the creation of the art project. Some of these concepts were the foundation of my understanding and formed the basis of the project and what I wanted to convey. Some were tools that I used. I also explain my reasons for using these. I give a brief overview on art and art on war, as well as photography, war photography, conceptual art, and the Brenizer method.

Processwork or Process Oriented Psychology

Founded by Arnold Mindell and his colleagues, Process Oriented Psychology is a psychological paradigm derived from the Jungian model. It is a psychotherapeutic modality and an awareness method. It draws from Jungian and Gestalt psychologies, Taoism, aboriginal cultures and shamanism, as well as modern physics. Although its roots lie in Jungian psychology Processwork goes a step further in seeing dreamlike elements in other aspects of our experience—relationships, body symptoms, world events—and considers these as directions in which our psyche is expanding and aims to

create relationship between conflicting parts of our inner experience. In order to do this, Processwork embraces a Taostic approach by following what is happening in the moment rather than having an agenda or a program for the next steps. Processwork is also a transpersonal psychology in the way it brings together modern physics with earth-based methods to help individuals access a more transcendent inner wisdom.

Processwork sees disturbing experiences as a potential source for meaning and expression. For example, something that disturbs us in a relationship can open the way to further growth, or a chronic body symptom may help us to get in touch with a deeper understanding of our experiences and future direction. To give an example, I have Hashimoto's thyroiditis which is an immune system disorder where my body perceives my thyroid gland as foreign object and attacks it. At one level, Processwork would encourage me to get medical treatment for this. At another level we would explore how I experience this emotionally and look for an experience or energy that needs to be more integrated into my every day consciousness. Below I will explain some Processwork concepts and terms that I used in this document and in creating my project, along with the reasons why each one was important for my project.

Life Myth/Childhood Dream. Because my childhood dream is the starting point and central to my project, I would like to start with this concept. Diamond and Jones (2004) define life myth and childhood dream as follows:

> Jung originally coined the term "life myth" to describe a patterning for life-long personal development. He found that childhood dreams, which often stayed in a person's memory into adulthood, revealed an archetypal or mythic pattern for a person's life. Like an astrological chart, the childhood dream was not a predetermined path, but a picture of tendencies, represented symbolically. Mindell extended Jung's work on life myth and childhood dreams by proposing that patterning for a person's life can also be seen in recurrent and long-term

experiences, such as chronic symptoms, illness, addictions and relationship patterns. (p. 148)

What this means is that my recurring childhood dream with the soldiers contains strong archetypal dynamics or elements that are repeated in other aspects of my life. It may be seen as a dynamic in my inner conflicts, or relationships. It may also be reflected in my addictions or addictive tendencies or chronic body symptoms. To give an example, one of my biggest inner conflicts is one between a very structured and disciplined part of me that can be constantly on the go without stopping and one that likes a lot of space and comfort. At times one or the other is more dominant, sometimes they are at war. Sometimes they try finding ways of working together. These two parts are similar to the archetypal soldier and the child in my dream. The soldier is disciplined and rigid, can go for days without food whereas the child is playing and dreaming. She is sensitive, scared, and vulnerable.

I have similar patterns with my addictive tendencies and chronic body symptoms. My chronic body symptom of Hashimoto's thyroiditis has a dynamic very similar to my childhood dream. My immune system is attacking my thyroid gland. Exploring this through Processwork methods helps me get in touch with a very powerful driving force that takes me over when I am passionately engaged in a project. Unless I am in touch with this force and use it consciously, I will ignore the other part (the thyroid gland or the child in the dream) and push until I am depleted.

Primary and Secondary Processes. Next, I want to talk about the concept of primary and secondary processes. These two concepts refer to a how a person identifies themselves in any given moment. They are called processes because they are not static. There is a constant flow of information even when there seems to be no perceptible

change. Compared to the state-oriented approach where we may talk of two clearly-cut, distinct states such as being happy and unhappy, being disciplined or lazy; in the case of a process-oriented approach the two distinct states can be seen like two stations on a train's route, and the passengers travelling on the train are constantly seeing a new landscape (Mindell, 1985). Even in the case of long-term processes which can remain relatively stable during a person's whole life time, change is still happening.

Continuing with the train analogy, we can look at process as a pair of states, referring to the two stations on the train's trajectory. These are like two states, which we call primary and secondary processes depending on how much we identify with them and our degree of awareness of each. A primary process is how we identify ourselves, whereas a disturbing experience (or sometimes an experience that attracts us) that we are less identified with, a process that is not us, is called a secondary process (Mindell, 1985). These concepts are different from conscious and unconscious since both primary and secondary processes can have conscious and unconscious elements. They are defined according to how close they are to a person's identity.

In the context of my dream, the child is closer to my identity at the time. It is the "I" in the dream. I have feelings and experiences as the dream child. She sees the soldiers, she watches them come, and she is scared of them. The soldiers are more foreign, unknown and disturbing, thus they are a secondary process. We do not know anything about their experience or feelings. From the viewpoint of the "I" they are the bad guys. They are secondary figures for the person having the dream, in this case me. The qualities and beliefs associated with the child are closer to my identity, whereas the qualities and the beliefs of the soldier are further away from my identity.

Although there are other elements in the dream like the mountains, the grass, the bayonet, and maybe even a snake hissing in the grass, for the sake of simplicity and the purposes of my project, I chose to focus on the soldiers and the child. Further, I have chosen to work on the soldier identity being the secondary, more unknown experience for me. This was inspired by my motivation to look for the power and meaning in that experience, and also by my understanding that at times of trauma, loss or difficulty, it is easier for us to identify with the loss, powerlessness, and hopelessness. In working with the soldier, I hoped to find something beyond this.

Field/Role. Next, I want to talk about the concepts of field and role. Processswork uses the concept of field to define the interaction between an individual and their environment (Mindell, 1992). Similar to the physics concept of field, where a force (like the wind) causes objects to change their locations and gather in certain patterns, the field concept in Processwork refers to the way individual experiences constellate in patterns in the environment they are in (Mindell, 1992). A field in this context refers to the totality of the experience in a situation, group, relationship or a person's inner environment. It includes different viewpoints, politics, and history, as well as experiences like feelings and atmospheres.

The different positions in the field are called roles or time spirits (Mindell, 1992). Roles are like patterns in a field, gathering points for different positions having different views or feelings. Roles are time dependent and are independent from a person (Mindell, 1995). A role as a position can be filled by many people, at the same time it is not a whole person, it is only part of one's experience (Mindell, 1995).

In the context of my final project we can see war as a field. At one level, the two main sides (and other involved parties) are like roles. This is at the level of different nationalities or different ethnicities—the Turkish and Greek Cypriots—and then there are the two mainlands, Greece and Turkey. At the more international scale there is the UN, the UK, and other involved countries. At the political level each has their own positions. If we are to look at the experience level we can see different experiences, there is the experience of the soldiers, the experience of the civilians, the refugees, the dead among others. These are independent of nationalities. In both sides, there is the one that kills and the one that dies. These are roles but they are not static, nor do they belong to one side only. In the case of war, both sides will have suffered violence and loss. The one that kills may also have an experience of dying, either through encountering death themselves or through others' experiences. Similarly, as individuals we all have elements of both the aggressor and the one that experiences the aggression. As I say this, I must also add that I believe that it is easier for all of us to identify with the victim of violence and harder to identify as the perpetrator of violence.

The concepts of field and role play an important role in the foundation of my project. One of my goals was to explore and convey all aspects of the experience. I wanted to become more familiar with the roles that were less known to me. For this it was important for me to explore and process different aspects of the dream using the methods I describe below.

Unfolding. Now I want to talk about the Processwork concept unfolding which was one of the main tools that I used for exploring my dream and the roles or experiences in it. In order to talk about unfolding, I first need to talk about two other concepts: signals

and channels. Signals are verbal or nonverbal communication elements and may be intentional or unintentional (Diamond & Jones, 2004). Intentional or intended signals are signals that we are more aware of and go together with our primary process, whereas unintended signals are related to a secondary process (Diamond & Jones, 2004). For example, let us say I am with some friends and enjoying being with them. Let us say that this is the experience I identify with more, hence my primary process at the moment. I have signals that go along with this experience, verbal or nonverbal signals of enjoyment. Let us say that there is also something in the back of my mind that is making me uncomfortable, I may be stressed about something or just uncomfortable where I am sitting. I also have signals showing this stress or discomfort. I may not identify with or be aware of being uncomfortable at the moment, but other people will notice these signals of discomfort. They may even have difficulty believing me if I tell them I am enjoying myself.

Signals may be perceptible or harder to perceive. The ones that barely cross the threshold of our perception are called flickering signals or flirts. They also talk about intended and unintended signals, where intended signals like speech and deliberate gestures belong to the primary process and other signals like posture, unintended gestures, speech patterns that hold implicit meaning and aspects of speech like tone and rhythm are signals pertaining to the secondary process (Diamond & Jones, 2004, p. 23).

Channels are vehicles of verbal and nonverbal communication signals. Processwork includes six channels: auditory, visual, kinesthetic, proprioceptive (body feeling), relationship, and world (Mindell, 1985). Let us look at my dream for a more detailed explanation of channels. I see things: the soldiers, the mountains, a lot is

happening in the visual channel. There is the movement channel, the soldiers coming towards me, the soldier holding the bayonet. My lying down can be seen in several channels, it is visual looking from the outside, and there is a movement channel component in the posture. It is also proprioceptive in terms of the body feelings I might be having at that moment. Sounds like the rapping of the soldiers' boots, the hissing of the wind, and any conversation or inner voice would be in the auditory channel. The relationship channel is seen when we look at the encounter between me and the soldier holding the bayonet. The more general scene with all the soldiers is in the world channel, as is the whole scene of war. Similar to some signals being more deliberate and congruent with the primary process, Processwork talks about occupied and unoccupied channels (Mindell, 1985). Occupied channels are channels that the individual is more familiar with and uses consciously, whereas unoccupied channels are channels of communication that are less familiar and less frequently used (Mindell, 1985).

As mentioned above, Processwork uses signals and different channel experiences to follow a process. Processwork uses signals for this purpose. Diamond and Jones (2004) liken this to using stepping stones to cross a river. This is called unfolding a signal or an experience. By unfolding a secondary signal, we are able to explore a secondary experience and make it more conscious. By doing this we can create a relationship between the primary and secondary processes and integrate this experience into daily life (Diamond & Jones, 2004; Mindell, 1985). This allows an experience that is less known by the client to emerge (Mindell, 1985). Unfolding can happen with the help of a facilitator or we can do it by ourselves. This way of unfolding or working on an inner conflict or dynamic by ourselves is called inner work (Mindell, 2001).

In order to unfold an experience, we work with signals, amplifying them in the channel they are happening. In this context, amplifying a signal means helping the signal reach its full expression. Processwork uses different amplification techniques for different channels. For example if we are talking about a signal that is happening in the proprioceptive channel we could amplify the signal either by intensifying the signal or spreading it to the whole body. If the signal is a barely perceptible movement, we can support the movement to reach its full range. As well as supporting or encouraging, sometimes we resist movement signals to allow them to emerge. Once a signal reaches its full expression in a channel, then we can fill in the experience using other channels. While doing this we might encounter a resistance or reluctance. In Processwork this is called an "edge." An edge is like a limit or boundary of a person's personal ability, a border between the primary and the secondary processes (Mindell, 1985). "Process Work deals with the edge by staying near it, by switching channels and going around it, by letting it be, by jumping over it or by whatever means achieves positive feedback from the client" (Mindell, 1985, p. 25)

Let us say we are working on my dream where my primary identity is the one that is the "I" in the dream, the little girl. From the little girl's viewpoint there are soldiers coming down the mountain towards her, finally to circle her while she is laying on the ground, and one of the soldiers is holding a bayonet at her throat. To start unfolding the soldier experience, I start with something about the solider that is catching my attention as I am telling the dream. In this case, it is the way the soldier is holding the bayonet. Initially this is a visual channel experience since as the little girl I am "seeing" him. I decide to start unfolding this by trying to take on the soldier's posture as I remember

from the dream, especially focusing on the hand holding the bayonet. As I start doing this, I realize this is difficult for me. My body does not want to take on the posture of a soldier. I feel hesitant and a little confused. I have encountered an edge.

In this case, I choose to take it slower and initially only focus on the hand holding the bayonet. As I start mimicking what I remember seeing in the dream, I feel a certain tightness in my hand. Now as well as the visual channel, I have a signal that is in the proprioceptive channel. I focus on that tightness and amplify it spreading the tightness to my whole body. Now, I am getting close to a posture that I have interpreted as similar to the posture of the soldier in my dream. I am feeling the tightness, my posture looks like him, and also there is something kinesthetic about my posture. At the same time I realize I am noticing all this from the viewpoint of my primary identity. I am at an edge to go fully into the experience of the soldier. Noticing this, I go further into feeling the posture, the experience.

During the course of working on my project I used this method for unfolding my dream and the other experiences related to my war trauma numerous times. As well as doing inner work, I worked with my advisors and my therapist in unfolding the experience especially when I was stuck at edges. We also explored and unfolded the experience in the relationship channel. We worked on the encounter of the soldier and the child, the encounter of a soldier and a civilian. Unfolding was one of the most important tools that informed my project. By unfolding the experience in different channels using this method, I could get more insight into what I perceived as the soldier's experience. I would also get insights, feelings, and experiences that I could take with me when visualizing compositions, setting up my photos or working on the aesthetics. In my dream

the soldiers are scary, they are about to kill me and one of them has a bayonet at my

throat. However, when I go into the role or the experience of the soldier I found different

experiences. I found power, control, a certain vitality, loss, fear, and the threat of death

and dying.

Levels of consciousness. The next concept I talk about is levels of consciousness.

First let us look at some definitions. In the glossary of his book *ProcessMind*, Arnold

Mindell (2010) defines the three levels of consciousness as being:

> Consensus reality: The generally agreed upon idea of what is *real*. In the twenty-first century this means that which can be observed "objectively" in time, space, matter and energy. (p. 272)
> Dreamland: A general level of awareness including dreams, dreaming while awake and nonconsensual experiences (relative to a given community). (p. 272)
> Essence: The nondual level of awareness, such as "the Tao that can't be said." This level corresponds to experiences which are implicit or not yet explicit to our everyday minds. This is the basic level of the **processmind**, a noncognitive "knowing" that is difficult to explicate. (p. 273)

Now, let us have a look at my dream and childhood experience through this lens.

Commonly agreed upon facts like my being a child of a certain age, my nationality, the

fact that there was a war all belong to the consensus reality level. My dream itself, just by

being a dream, belongs to dreamland. But also the experiences and feelings in the dream

as well as the fear and worry of the grownups and my daydreams all belong to

dreamland. Dreamland is also where roles live. As well as being consensus reality facts,

the perpetrator and the victim are dreamland figures too. In dreamland, phenomena can

be known through subjective experience.

Unlike dreamland where we have dualities and polarities, the essence level offers

an experience of oneness. Amy Mindell (2005) describes essence-level experiences as

"the seed, root, or egg of an experience that, when unfolded, manifests in dualistic forms and images that we can talk about in Dreamland or Consensus Reality" (p. 21).

It was very important for me to include and convey all levels of experience in my project. The consensus reality level was important in that it is what ties us to everyday life, to the actual thing that has happened. Although different parties involved would have different opinions and subjective experiences about what has happened, everyone would agree that there had been a war; people were killed or gone missing, others had lost their homes. This was the reality I wanted to work with.

Dreamland was important because in my opinion, it is where we start to heal. It is where we feel and express emotions. It is the home for our stories and dreams. It was also important because I was working with a childhood dream which was a dreamland experience. Being able to include and convey the essence level was important both because I see it as a big container holding all polarities, and because of a strong desire to look for something beyond the devastation of war. The feeling I had as a child of being safe despite all that happened around me, was a near-essence or sentient experience and I wanted to be able to express and convey that feeling. Whether I would be able to, or how, was one of my biggest questions as I embarked upon my project. I write more about this in the section on Creation Process.

As I am talking about levels of consciousness I also want to write briefly about flirts. Flirts are flickering signals that catch our attention. Amy Mindell (2005) talks about flirts being ". . . the first way the Essence world arises in our awareness" (p. 23). Using flirts was one of the ways I used to find the essence of the experiences in my dream. One example is the lines of a pedestrian crossing catching my attention

momentarily while walking. Unfolding the example, it took me into a whole world of military order and marching. Working with flirts was also one of the ways I created most of the compositions (or settings) for my photographs.

Processmind. Next, I want to talk about processmind, a concept that Arnold Mindell used to develop field theory as used by Processwork further (Mindell, 2010). According to Mindell (2010), processmind is "a field between the parts of ourselves and between us human beings and everything else with which we connect" (p. 18). It is the force that moves us, he likens it to the intelligence of the field. He defines it as the expression of the emptiness or void in Buddhism, something that is there before the first perceivable signals occur (Mindell, 2010). Processmind is a superposition that contains different parts of ourselves simultaneously as well as different levels of consciousness (Mindell, 2010, pp. 30-31). Along with being a force behind a field, processmind has the metaskills or feeling attitudes (Amy Mindell, 2001) of openness and compassion for all possibilities and parts and it allows us to go beyond these (Mindell, 2010, p. 34).

The concept of processmind was very important for my project. I wanted to make art that contained all different parts and levels together. I wanted my art to be a superposition. This was one of my biggest questions about my project. How to use processmind both to create the art and also have the art represent it in some way? More about this in the following chapter.

Altered States of Consciousness. Another concept that was important for me in the context of war and my project was that of altered states. These are states of consciousness that are different than ordinary states of consciousness (Mindell, 1999). Arlene Audergon (2005) and Chris Hedges (2002) talk about the altered states we

encounter in war situations. Some of these are states like numbness or frozenness related to the trauma. Some, like a feeling of strong connection or comradeship or a heightened sense of being alive, are states that make war more real and meaningful compared to our ordinary daily lives (Hedges, 2002).

Mindell (1998) talks about altered states being doorways to secondary processes. He mentions (Mindell, 1998) that we sometimes use drugs, alcohol, exercise, watching TV, or other methods to access altered states that are already there. Altered states can also be accessed by channel blocking or channel switching (Mindell, 1998). What this means is that we can access altered states either by changing the input in an already occupied channel or switching to an unoccupied channel (Mindell, 1998) An example on using the visual channel for the first one would be watching TV to zone out or making a sand mandala to go into a more meditative state (Mindell, 1998). In the case of channel switching, an example would be focusing on the breath or body during meditation which would provide a "stopping the world" sensation for a person for whom proprioception is not an occupied channel (Mindell, 1998).

For the purposes of my project I was very interested in exploring the altered states that came with the experience of war. Some of these states I was already familiar with from my own experience and I wanted to know more about them. As well as more general or collective states, I was fascinated with the states that might be involved in an encounter like the one in the dream with the child and the soldier holding the bayonet. I wanted to know more about the experience of both parties when two people encounter each other and one is about to kill the other one.

Along with other aspects of the experience I wanted to convey the states involved using the aesthetics of my art. Some of these states I was already familiar with as I had encountered them throughout my life and I had worked with them and unfolded them during my Processwork training. While exploring the dream itself, I had also unfolded the roles and the states in the dream. When unfolding the experience of the soldier by becoming it, I sometimes came upon numbness, sometimes a feeling of absolute power. At times I found despair and hopelessness, at other times I found a sense of aliveness in all my cells, an aliveness that came from being so close to the edge. In my work, I used focused layering and placement of the soldiers as a tool to express these states and emotions.

Altered states were important for my project for several reasons. First, I was interested in altered states because I felt they were a big part of the experience of war and the fact that we engage in war repeatedly. I was interested in the altered states that happen in war time, during encounters, and also altered states that happen as a result of war trauma. I was also interested in both creating a war atmosphere or experience and at the same time being able to convey essence level experiences. Both of these meant using my art to take my audience to an altered state.

Deep Democracy. Deep Democracy is an attitude that recognizes and values all opinions, states, and feelings. In terms of the levels of consciousness, it also recognizes all three levels and strives to bring them forward (Mindell, 1992). Deep Democracy as an attitude also applies to our inner experiences. Thus, Deep Democracy was a very important concept for the project. I wanted to be able to represent as much as possible all positions and experiences. I had made a choice to focus on the soldier, as I wanted to

explore all aspects of the soldier's experience. I wanted to be able to represent aspects like shock, violence, power, and devastation. In doing this I believed I would be capturing different aspects of the experience of war with the soldier as the subject of focus.

As I mentioned earlier, including all levels of experience was part of my mission. One of the ways I represented levels in my project was to use the toy soldiers as representing the consensus reality. I used focus and blur and the contrast between colors to represent the dreamland level which consists of experiences, states and feelings, and the parts of the dream. I used the earth, other aspects of nature, or the Buddha-like figure from one of my first panoramas to represent the essence level that holds all. At another level, I used in-focus for consensus reality, blur for dreamland experiences and the earth for the essence level.

Art

As I explained above, the conceptualization of my project rests on the foundation of Process Work. At the same time it is an art project. Art, and at this phase specifically photography, has been the tool I used to contemplate on the experience of war. Before going further into talking about art and photography, I write briefly about my reasons behind these choices. One of my biggest reasons for choosing art was my desire to convey my experience in a way that was accessible at an experiential level. I did not want to just tell a story or just make people think, I wanted to be able to transform the experience to something that was more symbolic, experiential, and universally accessible. I chose the visual channel partly because I did not want to be limited by language.

English is not my native language, and writing in my native language would limit the audience. I felt that language would also bring its own bias and limitations.

I was attracted to photography as a medium due its realistic effects. Part of my goal was to recreate and atmosphere of war and I thought photography would be a good medium for this. I also chose photography because I wanted to replace an experience. While growing up I had been exposed to a lot of photographs used by both the Turkish Cypriots and the Greek Cypriots to demonstrate the atrocities the other side performed. I had also been exposed to war images from other parts of the world through TV or other media and I wanted to replace these with other visual channel experiences.

Although there are many works of art and artists that informed and inspired me as an artist, a general review of art or genres and styles of art is beyond the scope of this essay. For the purposes of this contextual essay, I focus on art in relationship to war. In order to position and explain my work further, this section also contains a brief description of other art works and artists that inspired me. Although rather than a photographer, I identify as an artist who uses photography as one of her media, I briefly talk about photography and conceptual photography. This section also includes a brief review of war photography. Finally, I describe the Brenizer method, a specific method of photography that I used.

Art on war. Art on war is a vast field. Throughout history art has been used in different ways in relationship to war. Art has been used to document war. In earlier times, battlefield painters would document combat similar to war photographers or war reporters of the modern day. Another common use of art in relationship to war has been for propaganda. Art has been and is widely used as a tool (especially by the state) to

inform (and sometimes manipulate) its citizens, as a means to increase recruitment, as a means to invoke feelings of patriotism (Brandon, 2006; Bruckner, Chwast & Heller, 1984). The other side has been art that protests war. While paintings and drawings were used to document war, posters, graffiti, propaganda films are some of the most common forms of art used in protest art. There is also official war art in the form of memorials. A recent example to this is Shaun Gladwell's Afghanistan video installation (2010) commissioned by the Australian War Memorial. Art has been used in relation to war throughout history (Brandon, 2006; Bruckner et al., 1984).

On the other hand, in my opinion a lot of art, including some masterpieces like Goya's *Horrors of War*, Picasso's *Guernica,* and many others, is based on the experience of war. However, most of the time what this kind of art brings out of the experience is the devastation and suffering. It is a portrayal of the suffering and the horror. It brings out one side. This is also true for the earlier mentioned forms like propaganda or protest.

Then there are exceptions, too. Callot, in his series of engravings titled "*Disasters of War*" (Griffiths, 1998), has a more deeply democratic approach in that he shows both sides of the experience of war and portrays both the suffering of the villagers and the experiences of the soldiers, from combat to pillaging to being executed by the villagers (See Appendix A, Figures A5 and A6).

Another artist that has inspired me with his work is Otto Dix (Dix, 2003; Griffiths, 1998; Gurbrod, 2009; Karcher, 1988). I was fascinated with the rawness and objectivity of experience in his art. During World War I, Dix volunteered as a soldier, not out of patriotism but more out of his fascination and desire to experience war. His series called "*War*" consists of hundreds of drawings he made while he was in the trenches. As

an infantryman active on the front line, Dix saw and experienced it all. He talks about recurring dreams where he had to crawl through demolished houses, through passages he could hardly get through, dreams full of debris (Dix, 2003; Griffiths, 1998; Gurbrod, 2009; Karcher, 1988). What strikes me most in Dix's drawings is the directness of experience and the lack of judgment (See Appendix A, Figures A7 and A8).

Anselm Kiefer's (Arasse, 2001; Kiefer, 2005) lifelong work on the holocaust and Nazi Germany has been another source of inspiration for me. While his work takes me deep into the darkness, it also takes me out of it, gives me distance and detachment, and helps me become this huge being overlooking the human experience. The other thing that inspires me about Kiefer's work is his using of materials and texture and the many layers in his work (See Appendix A, Figure A9).

I have also been deeply touched and inspired by Doris Salcedo's (1987, 1998, 2007) work. I was most struck by the simplicity and power of her installations. With her work *Shibboleth* (2007), I remember spending hours in Tate Modern walking back and forth over and across the crack. I was full of emotion and could not speak. The crack had made me feel the dividedness of my land in a way I had never experienced before. With her other pieces, I was most struck by her way of using simple domestic objects (Salcedo, 1997, 1998). In installations representing the civil war in Colombia, she uses cement to bring parts from different furniture items together (Salcedo, 1997, 1998). My first reaction upon seeing these were shock and nausea. Her installations consisting of piles of chairs or shoes representing missing people or dead bodies are powerful and touch the audience at a very experiential level. With these, while giving a very clear political message, she also takes us into the deeper layers of experience and emotion through the

juxtaposition of everyday life objects (See Appendix A, Figures A10, A11, A12, A13, A14, A15, and A16).

Although it is different, I believe my work inherits the passion for expressing experience from Dix. Some of my more conceptual pieces are inspired by the juxtapositions and starkness of Salcedo's work, while others are deeply woven and textured. I truly hope that I have been able to go into and express the experience yet also bring out something detached and beyond it. Inspired by these artists and my training in Processwork, what I aim with my work is to create art that takes a person into the experience and brings meaning and power out of it. Art that dreams with war, and that goes beyond just expressing the emotion, art that has many layers and makes us think and feel deeply.

Photography, war photography, and conceptual art. The most widely used form of photography in relation to war has been war photography—photography that reports war. Susan Sontag (2003) in her book *Regarding the Pain of Others* talks about the history of documenting war and suffering, and our experiences around this form of documenting. She talks about the shock and the habituation (Sontag, 2003). She also discusses how instead of documenting the suffering that is *here*, we sometimes choose the document the suffering that is *there* (Sontag, 2003). According to her, any image that shows the violation of an attractive body is pornographic in nature and compares that to Goya's *Disasters of War* where the bodies are heavily clothed (Sontag, 2003). She talks about our attraction to mutilated bodies and quotes from Bataille (1961, *The Tears of Eros*) about the experience of pain being ecstatic and intolerable at the same time.

Sontag (2003) refers to the indifference we have of faraway suffering when we are comfortable and safe where we are. She also talks about how by being exposed to so many images of horror and suffering, we have become callous and how these "images make us a little less able to feel" (Sontag, 2003, p. 105). "We reach a level of satiety and lose our capacity to react and respond" (Sontag, 2003, p. 108). Sontag (2003) talks about how compared to "nonstop imagery (television, streaming video and movies)" (p. 22) that surround us, photography with its capacity to freeze in our memory has a deeper and longer lasting effect.

My personal experience has been similar to this. Growing up I was bombarded with images of atrocities that the Greek Cypriots had performed and the heroic deeds of the Turkish soldiers. Some of these images haunted my nightmares as a child, some are still frozen in my memory. With my project I wanted to do something that would go beyond these images and replace them with a different visual channel experience.

I kept remembering Sontag's (2003) statement while looking at the images from the exhibition *War/Photography: Images of Armed Conflict and Its Aftermath* and seeing the impact even the most ordinary, everyday images had on me. This exhibition was organized in 2012 by the Museum of Fine Arts in Houston and brought together an unprecedented number of photographs (Tucker, Michels & Zeldin, 2012). The exhibition includes photos ranging from iconic images like the photo taken by Nick Ut of Kim Thuc running naked after a napalm attack on a Vietnamese village (Tucker, Michels & Zeldin, 2012, p.22) to photos taken by soldiers themselves during their daily lives using snapshot cameras (See Appendix A, Figure A17).

Although war photography dates back to 1846, advances in technology made the combination more popular in the second half of the twentieth century (Tucker et al., 2012). This also coincided with the rise of Conceptual Art in the 1960s, a movement where ideas became more important than the formal or aesthetic properties of a piece. This was when photography also became part of the mainstream of contemporary art (Light Years, 2012). Many works of contemporary art on war including installations and photographs fall into this category. Some thought provoking examples are Wafaa Bilal's *Domestic Tension* (2007), Ala Younis' *Tin Soldiers* (2011) and Do-Ho Suh's *Karma* (2003). *Domestic Tension* (2007) was an interactive real-time video project that took place online. Bilal lived in a gallery space for a month. During this time, he was monitored by real time camera on a 24/7 basis. Viewers over the internet could view him any time or shoot him through this camera which also functioned as a paintball gun. As well as an art installation it turned out to be an interesting social experiment. While he was shot more than 60,000 times and hackers programmed the gun to shoot him constantly, there also were people "protecting" him by keeping the gun busy and aiming elsewhere in the gallery space (See Appendix A, Figure A18). Ala Younis (2011), in her installation *Tin Soldiers*, placed tin soldiers painted in the colors of the nine armies involved in the recent wars in the Middle East on a huge table in military order. The number of tin soldiers was equal to the number of actual soldiers involved (See Appendix A, Figures A19, A20, A21). Do-Ho Suh in his installation/sculpture *Karma* (2003) placed tiny soldiers in the footprint of a large soldier figure stepping on them (See Appendix A, Figure A22).

Although some of my work is very conceptual at one level, it is also very different with the whole Processwork background of unfolding the experience being involved in the formation and creation. Other pieces combine aspects of conceptual art with using aesthetics to convey experience and emotion. Thus they have a more layered structure. At the level of the whole set, I intended to create a certain experience and atmosphere with the way the images are presented and combined with sound. My goal was both to create an atmosphere and experience of war and at the same time take the viewer deeper into the soldiers' experience. This positions my work closer to an installation or happening.

Brenizer Method (or Bokehrama). I used the Brenizer method for my panoramas to achieve some of the desired effects described above. Named after Ryan Brenizer, the inventor of the method and one of the top wedding photographers in the world, this is a method mostly used for wedding photographs and portraits. It derives from the concept of a conventional landscape panorama where you create a full panorama image of a landscape by taking several photographs and stitching them together (Brenizer, 2011).

A Brenizer panorama is different from a conventional panorama in several ways. First of all, the goal in a Brenizer panorama is to create a certain effect rather than fit the whole image into a single photograph. It allows the photographer to take pictures of the subject from a very close distance, at the same time including the background image or landscape in the photograph. It gives the illusion of a very wide angled lens without distorting the image (Brenizer, 2011). This results in an effect where the subject is highly defined as in a close up yet looks like it is at a distance, with a landscape or other background (Brenizer, 2011).

Usually a Brenizer panorama consists of 20-30 images. Depending on the lens and depth of field used, the background can be sharp or blurry. The name bokehrama comes from the word bokeh (Japanese, *boke*) meaning blur. For my project I played with the blur and the number of images to get the effect I desired. I talk about that in the Creation Process chapter.

The Creation Process

I believe this project would not be conceived if it was not for Processwork. Its foundation is my training in Processwork and the personal growth that came with it. There were several experiences I was having that were related to my war trauma. I was shy in groups, as they were dangerous places for me. At the same time I felt a strong pull to work with groups, which was one of the reasons I started my training. However, as the interaction in a group became more heated, there would be a point where I would dissociate and suddenly other needs would take over: thirst, hunger, a comfortable place to sit, something that needed to be organized.

I realized I was acting like my people did right after the war. It was like we were pretending that nothing had happened and were focusing on making daily life normal. I also struggled in certain types of relationship dynamics. I would freeze if the other person had a communication style that I perceived as like a "machine gun." Both of these were proprioceptive experiences and altered states. I unfolded these experiences many times with my teachers and therapist and in inner work. As I worked on the proprioceptive experience, getting closer to the experience behind the numbness or the freezing, stories started coming up. These were stories from my childhood, like that of a baby in a shelter with her mom or a child scared of being killed in the bathroom. Then I knew my final project would be about war. Initially, I thought these stories would be my final project. At the same time, I wanted to do something more than the stories.

I knew that telling the stories was a very important phase of trauma recovery (Herman, 1997). At the same time, from my Processwork training I knew there was something beyond the story. I wanted to do something more than telling a one-sided story

of my childhood. I was also curious about other experiences. I wanted to explore the "other" both for my own personal growth and also wanted to be able to convey this possibility to others. I wanted to use art as a vehicle to take my personal story and transform it to a more symbolic and universal level. I wanted to communicate the experience without using words.

This, along with the need to narrow down the vast topic of war brought me to my using my childhood dream as a pivotal point, both in terms of content and experience, and also in terms of aesthetics and atmosphere. I wanted to work with the secondary figure of the soldiers in my dream. I wanted to explore the different experiences in the field and I was fascinated by the different encounters that could happen during war. What happens when two people encounter each other in war? What are the states when one is about to kill the other?

I worked with my advisors and my therapist, and with other members of my study committee and applied my own inner work on the dream. I played out the soldier role and the victim role and explored the different encounters and the diversity of experience within them. I moved with the roles and the feelings. I felt the power and the vitality, the hopelessness and death.

I wanted the project to create the atmosphere of war, at the same time I wanted to be able convey something of that feeling of safety I had as a child, despite all that was happening around me. One of my biggest questions was, How to do this? I do believe that art bring us closer to essence levels, but how to do it consciously? How to bring out all levels? In exploring this, *ProcessMind* (Arnold Mindell, 2010) and *The Dreaming Source of Creativity* (Amy Mindell, 2005) were my companions. Amy Mindell's classes and our

sessions together were playgrounds to explore this. In session and through inner work, I went into the essence of the three moods—aggression, hopelessness, rebellion—that were present in a little rap song that had come to me while driving home from a session with my advisor.

For me also, it was very important to work on the essence level experience of the whole project as something that holds the whole project together. In her book Amy Mindell (2010) talks about the theater production of the Lion King and how the director used the ideogram to find an essence for her work (pp. 32-34). This was very inspiring for me. I used processmind exercises and movement/proprioception based exercises to find the essence and the processmind of my project.

I found the first toy soldier on the beach, it was a found object, a synchronicity. As I picked it up I photographed it on the beach. I already did art using found objects and I had come into the habit of documenting the found objects in their original location by photographing them. Sometimes I picked them up, sometimes I did not. In photographing them I enjoyed the visual experience of something human made interacting with nature and I also loved the texture changes that happen as something left in nature slowly decomposes and starts becoming part of nature. Although this was intuitive and I had not given much thought to it before, I realized this also had a connection to the time after war when we were playing with bomb shells or cartridges that were left behind after the fighting or furniture and other belongings that got discarded as people left their homes in haste.

After I found the toy soldier, I started having visual experiences with toy soldiers. I decided to use them for at least some part of my project. I liked the idea of their size. I

thought this would allow me to create scenes with many soldiers without having to deal with the logistics of using real people. Although I was not conscious at the time, and only realized it after it was pointed out by one of my advisors, they were in a way like the soldiers at the beginning of my dream. The soldiers were far away on the mountain, covering the mountain like ants. I also liked that they were toys, although they were real as physical objects, they were also a representation. They were anonymous and not constrained by consensus reality concepts like nationality which I thought would allow me to explore war in general rather than a specific war.

I chose the visual channel for several reasons. First of all, my inspirational ideas were happening through the visual channel and also the dream and my memories were mainly in the visual channel. I also wanted to recreate the atmosphere of war and I thought images and sound were the best way to do this. I chose the photographic image because it gave me the opportunity to recreate the reality of war. I took the first photos as a draft for the visual content. There were photographic images that were stuck in my mind and I just pursued those as a starting point, both to see what would come out and to start going deeper into the creation process. I was surprised by the results. The scenes with the toy soldiers looked real, shocking, and evocative.

A little after choosing photography as the medium for the first part of this project I stumbled upon the Brenizer method. The first photograph I saw was the portrait of a woman in nature. I was intrigued by the detail in the portrait, even though it looked like a landscape photograph. After some research and experimenting I was fascinated by the possibilities this offered. I could get very fine details with my tiny subjects, yet place them in a vast landscape. I was also attracted to the potential of very high resolution

images and very large prints. I thought this might be useful for creating an atmosphere. I decided to use this method for part of the project to create large panels that would give an overview of the experience.

Once I started experimenting with the Brenizer method, I found other ways that it would be useful. It allowed me to use blur to create meaning and convey the experience. It also allowed me to play with bringing a dreamlike quality to some of my photos. While experimenting, I started taking more photographs for each panorama, initially because my subjects were so tiny. Although both the shooting and processing (stitching) times were much longer this gave a more painting like effect and added more definition. Most of my later panoramas consist of 60 to 90 images.

Most of the photos in this set come from the same location. It is a spot in Eastern Oregon right by the Deschuttes River. It is located in a region called God's Country. I was attracted to this spot when I heard of a wild fire and I wanted to get some scorched earth as the background. Also, the flora of Eastern Oregon is very similar to Cyprus. The spot is a drive and a hike away but I kept on going back there. I was fighting against daylight and the nature of Oregon, which was getting green much faster than the napalm-burned black of the mountains in Cyprus. A lot of times, I would spend hours lying down on the cold and moist earth, in a trance with the soldiers. I would notice I was freezing only when daylight was over. It was like being in the trenches with them.

The earth was very important for me. It was what came out going deeper to the essence of the experience of being dead and also as part of the essence of the project. This state was one where I felt one with the earth and beyond the devastation of war. I wanted to find a way of including this in my project. Having more photographs per

panorama allowed me to have the earth as a very prominent subject. This also allowed for capturing finer details which resulted in more texturing and layering. The longer shooting times also meant staying longer with a scene, immersing into the experience, sometimes making me feel like I was one of the soldiers.

The other thing I played with was the blur (or bokeh). I used it as a tool for adding meaning and atmosphere and to convey some of the states and feelings. Except for a few panoramas where all soldiers are equally in focus, in most of the panoramas only an individual soldier or an encounter is in full focus. To get this result, I used a portrait lens (a lens with very shallow depth of field) to take the photos comprising the panoramas. In this way, I would get very close to the soldier or encounter I wanted to focus on, and then I would continue shooting the rest with exactly the same settings. This allowed for the rest of the scene to be blurry, giving the scene a dreamlike atmosphere. In doing this I was also intending to convey the blurriness of feelings and memories. I also used the contrast between sharp and blurry to create the feeling of some of the altered states like numbness, paralysis, hyper-awareness, or vitality that are part of the experience of war (Audergon, 2005). This made the project an attempt at process-oriented photography.

I started out with the idea of creating three distinct sets, each representing different aspects of the experience. My initial thought was that I would have a set that was more shocking and aggressive, a second set that was more about the loss and devastation and I wanted a third set that was more of a happy ending. As I was more immersed into the project and the soldiers this started to change. I could follow my initial plan with the individual photos however the panoramas started becoming more about the totality of the experience. I saw that some of these aspects had already merged. Shock

and violence, devastation and vitality were present all together. I also wanted to stay true to my own experience and not dilute the viewer's experience. I had to let go of my initial idea.

I took photos at different settings—both in terms of the background, mood, and so forth, and in terms of the layout of the soldiers. Most of the images were planned in advance of the shooting. Some of these were inspired by my childhood dream and some by visual experiences that I had during the process. I would start shooting knowing the feeling, the background and something general about how I wanted the toy soldiers to look (strong, lost, confused, devastated etc.). Some of the settings were more improvised or came out through synchronicities. Even with those, I usually would be following and unfolding a flirt, a feeling or inner experience myself. Below, I will write more about the setting up of the soldiers since this was one of the most important phases of my project.

I was really pleased with the panoramas except for one thing. Even though I was taking very close up photos, when the panorama was completed the toy soldiers were smaller than I would like them to be. I also wanted to include the intimate encounters in my project. For this reason, I shot other pictures of individual soldiers, or encounters, sometimes with the same portrait lens and sometimes with a different lens. To reinforce the intimacy and intimate encounter theme, these were printed at smaller sizes and were available for handling by the audience

When setting up the soldiers I chose places that reminded me of my childhood dream or memories. Once in the location, I would look around for spots that resonated with me. This would either be in the form of reminding me of a moment from my childhood or my dream, or in the form of catching a flirt. Sometimes it would be the way

a leaf or a branch looked. At other times I would have a visual experience where I could see the soldiers in location before placing them. Sometimes I would take "draft" photos of a general scene using a different lens and then I would go back later with a print to recreate that scene, the shooting angle or some part of the scene. The process I used for setting up the photos for the individual or more intimate photos was a little different for the one I used for the panoramas, as I explain below.

For both types of photographs, once I was at the location, I would go into processmind and then start noticing what was catching my attention around me. Sometimes it would be a minute detail, like the way a leaf laid on the ground or the way a few stalks of grass were standing. Sometimes it would be something larger or a quality of a location—like the burned bark of a tree, or the way a branch extended. Then I would unfold the flirt to find the experience or feeling it gave to me. For example, in the photo below, the dry stalks of grass and the way they stood in the ground gave me the feeling of being deserted and rooted. Then I would go back to my dream or a memory, and the experiences that came from unfolding these.

I would become a soldier in that setting and go into the experience of being there. Again for this one, it was the experience of a soldier left behind by his brothers. He was guarding something in the middle of nowhere. He did not know where the others were, maybe he did not even know whether they left or if they were dead. He was lost and lonely, at the same time very rooted to his duty. For each of the individual photos, I had a different experience and feeling that I tried to recreate. It was as if I had a whole buffet of experiences to choose from, obtained through unfolding my dream and other channel

experiences. These were more about portraying a certain aspect of the experience, or in some cases an encounter between two or several soldiers.

Figure 1. Study.

With the encounters, I was more interested in the dynamic and capturing a moment in space. Again, I would look for something that caught my attention, something in the way they stood in relation to each other, a facial expression, a posture. Sometimes I would choose to use camera angle and focus and blur to highlight the different states or different experiences—like one attacking the other, one being in a more compromised position. In all cases their smallness compared to nature was something that I chose to highlight in almost each frame. The way I worked with them in terms of Processwork concepts was to start with a visual flirt, unfold the flirt to get to its essence, and then switch channels to proprioception, and let the experience take me to dreamland. Once in dreamland, I would be unfolding the experience in different channels, again starting with proprioception, and then I would have a visual image of the soldier in question. Sometimes I would take the posture myself, sometimes it would be the toy soldier that I positioned in a certain way. Even though most of the individual photos reflected one

aspect of the experience I was still trying to include the different levels and also tried to represent different aspects of the experience through the gamut of the individual photos.

The process for the panoramas was similar in terms of choosing the location and the spot. All through this I would be using the processmind that I had already worked on. I would have a general sense of the feeling of the panorama again working similarly with the flirts and experiences the location evoked. When placing the soldiers on location, I would still work with flirts for but this time for at least several of them. Within the landscape I chose for the panorama, I would feel the earth and I would follow and unfold any flirts. It was very important for me that panoramas followed a deeply democratic standpoint. For this reason, in setting up I would try to include different aspects of the experience in the same panorama. It was also important that they followed deep democracy in terms of the levels. I saw the panoramas as bringing everything together.

Once I was done setting up the soldiers, with the different experiences I had dreamed for them, then I would choose one soldier or one encounter that I wanted to be the focus of the photograph. In doing this, I was also deciding something more than the general feeling of the photograph. It was like choosing an experience to spotlight and then using the rest of the soldiers to either enhance that feeling or bring in other aspects of it. For this, I was using different channel experiences that I had unfolded or was unfolding in the moment for the secondary experience which was the soldier, but also for the whole scene. For the panoramas, it was very important for me both to represent the different aspects and levels of experience. In doing so, I was trying to apply deep democracy both through dreamland and through the different levels. I was also using processmind, both for the panorama itself but also in trying to create a superimposition.

Conclusion

Quality Considerations

Here, I briefly introduce my considerations around quality and what I saw as important in terms of quality. I talk about the two aspects of the project, Processwork and Art, in terms of quality. For each component, I outline my quality criteria and why they were important, my expectations, and the steps I took to ensure quality. For both components, I also talk about the reception of the project which is linked to whether I did succeed in bringing in different aspects and levels of the experience, and whether I could do this in a more artistic and symbolic way.

In terms of the Processwork aspect, my quality criteria were around the use of Processwork principles and concepts. Using Processwork for the creation of the art and conveying the concept and principles through the art was one of my biggest goals for the project. My initial expectation was to use Processwork methods to create the art. I also had a desire to make the art process-oriented. I believed this would be one way to convey the method and principles at the same time I did not know if this would be possible. In terms of use of Processwork, the final projects class, the assignments and the feedback I received were great help in clarifying and defining the project conceptually. This, combined with the foundation needed for this contextual essay, and the questions I received from my teachers, advisors, study committee members and the community during my first presentation were extremely helpful in making the project more solid. The questions my creative advisor asked were very helpful in guiding me to crystallize the product and my intentions. My previous work and reflections on my war trauma during the earlier stages of my training proved to be a great foundation and starting point. This

was followed by an intense period of unfolding of my dream and war experience both in inner work and with the help of my advisors and therapists. I continued unfolding channel experiences during the setting up of my photos. I was able to find a method that allowed me to go beyond my expectations and use the aesthetics of the project to reflect the concepts I was using. Finally, in selecting photos to be included in the exhibition, I chose those that embodied the concepts explained in the Conceptual Framework chapter.

The quality of the art was very important for me. Like most of the project and its theme, this had an almost life and death quality that came from my lifelong artistic aspirations. At the same time, I struggle with the concept of quality in art. I believe that this is a discussion that belongs to a much larger field. For the scope of this essay, I explain how I understand and interpret this concept. For me quality in art is something that is both subjective and at the same universal. On one hand, there is art that is almost universally accepted as good, on the other hand, there is something about a specific kind or piece of art speaking to the audience.

I believe the power of good art comes from its ability to express and evoke emotion as well as its aesthetic value and form. I also believe that something becomes art when it goes beyond just expressing an emotion or an experience but brings another layer to it. For me this is something that occurs when the emotion or experience is in some way transformed into a more symbolic form and aesthetic form rather than just expressing an emotion or telling a story. For the purposes of my project, my criteria were the capacity to evoke emotion and experience in a symbolic and artistic way. In order to achieve this, I received help from three visual artists at different stages of the project. In the beginning phases this helped me define what I was looking for aesthetically, at later stages the

feedback was helpful in choosing a direction or letting go of ideas that did not hold together. At the final stage, their feedback helped me let go of my attachment to some of the pieces that did not work so well, and guided me about what was working. Through all this my inner critic was very helpful and also very demanding at times.

At one point I decided that the artistic concept was good but my craftswomanship was not good enough and that sent me into further learning about my camera and light. I learned about histograms and color curves and ways of getting the best out of my camera under the limited conditions I was working in. Thom Hogan's (2006) comprehensive and diligent approach was very helpful in my achieving a quality that I could feel satisfied with. My body was also one of my allies in terms of quality. When selecting among hundreds of photographs, some of them made my heart leap and those definitely made the final round. At the final stage, once again, I decided my PhotoShop skills were not good enough to do the post processing, so I received help from another visual artist. Our discussions around what I wanted out of his work, and what was possible were also great help in ensuring final quality.

In terms of the reception of the project, feedback has been very important in terms of ensuring the quality of the project. Once the project started coming through, I started sharing it with my advisors and later on with a small group of colleagues and friends. For part of the exhibition, I used their feedback in selecting some of the prints. Recently I opened my first exhibition at the Process Work Institute and did a discussion session. Hanging the photos in a living space, I could see and hear people's reactions as they came in and were not aware of my presence in the space. I could see people being intrigued, shocked, fascinated. I have been told the photos were very evocative, they were

moved, that the photos took them to certain states and places. With the questions asked

during the discussion, I left with a feeling of "they got it." Most exciting for me was the

feedback I received from people who were not from the Process Work community. One

person had come to the discussion after seeing the photos, and her first comment to me

was that she had to come because "Who talks about war?" At the end of the discussion

another person told me he had never learned this much at an artist's talk. This really

made me excited in terms of reaching out to a wider audience and being able to convey

my work and learning and at the same time learn from their experiences. I also want to

mention and appreciate a spirit, both internal and also in my teachers and advisors that

helped me go deeper every time I worked on my dream, or an experience or tried to catch

a thought for this essay.

Contribution to the Field

In this section I write about this project's contribution to three different fields.

These are Processwork, WorldWork and Art.

Process Work. Several Processworkers before me have worked on the theme of

war, and their contributions have informed and nurtured my project by adding to my

understanding and helping me go deeper. Arlene Audergon (2004, 2005, 2005a, 2006,

2006a, 2010) and Lane Arye (1998, 2001; Audergon & Arye, 2006, 2010) have worked

in the Balkans and have presented their ideas on war, trauma, and reconciliation in a

variety of publications. Gary Reiss (2004, 2006) has written a book and a book chapter

describing his work in Palestine-Israel. Ayako Fujisaki (2003) has contributed with a

qualitative research on the influences of World War II on the post war generation, and

Elke Frensch (2000) has written a memoir about her experience as a child in World War

II. Vassiliki Katrivanou (Katrivanou, 2005) has made a documentary about Cyprus and the conflict. Sara Halprin and Ursula Höhler have compiled a book called *Alternative to War* comprised of art work created during WorldWork 2004 (Halprin & Höhler, 2005). Arlene Audergon has also codirected a theatrical work on war called SPIRIT (Audergon, 2001).

I believe I have added something that has not yet been addressed by the above authors. My biggest contribution to Processwork lies in using art and especially photography in a conceptual and experiential way to work on war and war trauma. My processing of war experiences using photography and channel experiences, and my attempt at creating process-oriented photography are unique. My project also has the potential of making Processwork and its methods known to a wider public. I am excited about the possibility of making essence level methods more accessible and known. The portability of digital photography and potential for presenting on the web also helps in making it available to a wider public. For the future, I see the possibility of teaching both the war/trauma and art pieces in workshops.

WorldWork. My project contributes to worldwork in several ways.

- It aims to give insight into the atmosphere and experience of war to people who have not experienced it.

- I believe that war is an experience which leaves all parties victimized. My intention and attempt of mapping the field of war, bringing out the secondary experiences, different roles and different levels will be another contribution to the field. For people who have experienced war, I hope it gives a glimpse into possible ways of working with the experience and the trauma and to go

beyond the devastation the experience creates. I also hope that my work will act as a facilitator to communicate essence level experiences and make them useful.

- My childhood dream is the pivot point of my final project. In private conversations I have found out about similar childhood dreams (Katrivanou, 2004; Erdoğan, 2010 and others). In the prologue of her memoire Frensch describes her childhood dream as one of soldiers chasing a child (Frensch, 2000). Götz (2004) talks about German children having war dreams during the recent war in Iraq. The fact that similar childhood dreams may be shared across generations and different sides of a conflict gives me hope that my project might contribute to a deeper understanding of war experience and trauma in the shared space of night time dreams.

Art. There are several things that make my art unique. My attempt to bring different sides by embodying the secondary experience of the soldier, as well as the portrayal of both the violence of and the devastation experienced by the soldier are new offerings to this field of study. This brings out the diversity in the experience of one of the roles and how the experience is shared in the field. Unfolding the roles and experiences in this way also allowed me to work both conceptually and experientially. I believe this is a contribution Processwork can make to art.

My attempt to bring out different levels of experience consciously through art and the methods I used for this is also a unique contribution. I believe that the sentient level is present in most art and art is also a way of accessing near-essence or sentient levels and different states. At the same time, I truly believe that Process Oriented tools like the

Processmind or working with the essence level through movement, earth-based methods, and flirts is unique in that it lends a certain level of intentionality and consciousness to working with this level.

Finally, as it all came together, I am thrilled by the contribution this contextual essay (and the thinking and questioning around it) and all the guidance I received towards it, contributed to my work as a whole. I am deeply grateful for all the questions and guidance I received, and I see a great potential in facilitating creation of art using methods inspired by this approach.

Limits/Limitations

Due to its nature, my project is limited as a research project in it being a creative art project based on my personal experience. It does not reflect any quantitative research and its personal nature limits its applicability to general fields of inquiry. Moreover, it was designed as a completely personal contemplation on an experience that is collective. In this aspect my project is limited by its subjectivity in relation to this collective experience.

It is also limited in that I am biased, both as belonging to one of the sides in a specific war but also as a civilian, a child experiencing this war. My choice to work with an energy or experience that is less known for me and an identity that is not me in consensus reality is also a limiting factor for this project. I have chosen to explore the experience of the soldier, but I am not a soldier. The project reflects my subjective contemplation of the experience of the soldier. Another limitation is that it is an art project inspired by my childhood dream. Although I believe my art captures something that touches many people, it is nevertheless a very personal interpretation of my dream.

Another limitation that is part of the nature of the project is that it is a visual art project. Although this makes it more universal, it may also make it difficult for the audience to express their experience of the project in words.

Looking back, it feels like this project was all about limiting. I started out with the broad concept of art on war, and with a multiple media format including video, short film, video installation among others. Then the soldier energy had to come in and set limits. The first limit was to use my childhood dream as a focus and pivotal starting point. The childhood dream also defined and limited the aesthetics and feeling sense of the project. The next step was to focus on the soldier. I had already had a flirt with a found object soldier and had many visual/creative ideas involving toy soldiers. Some were clear, some not so clear. Some were feasible, some not so feasible. The next limit was to reduce the project to the photography part for the purposes of the final project. I had several ideas I was attached to, yet I could not see how they would all come together. I had also realized that this multitude of creative ideas meant possibly at least a decade of work.

Each limit or limiting was painful both in terms of the giving up and also in terms of my struggle with the one that kills or ends something. Yet another limit came in later in the project when I decided not to do the post processing myself. I would have liked to, and plan to learn it later, but I decided to not do this myself due to limitations of my skills, my computer's processing capacity, and time.

The most difficult limit was deciding and choosing the final photos. When I first set out, I had clearly conceptualized three sets of photographs, each having a separate theme, showing a different experience in the field. However, what came out was different

than what I conceptualized. Some experiences had merged, some experiences were stronger and stood out more, and some were closer to my actual experience during this project.

In the artistic sense I had several things that were both limits and limitations. Light and location was one limitation. The technique I used for the panoramas and the effects I strived to get required me to work with a very shallow depth of field and to have the same settings for distance, focus, and lighting for every part of a panorama which was at times hard physically. Even in completely manual mode I had to learn and find ways to overpass the way the camera handled light and focus, and work around the algorithms it worked with to get the effects I desired.

In terms of physical limitations, I struggled with my skills – my craftswomanship as my inner critic named it. For some skills, I chose to dive deeper and learn or experiment more. Some like the post processing I chose not to take on for the scope of this project. I struggled with making art a priority while dealing with all other aspects of life, earning a living, seeing clients, making food. Money was a big limitation. Computer space, camera memory, printing, software were all limitations that I encountered at some point.

Future Possibilities

My next steps were to organize a show for this part of the project. This involved printing of the photos and setting up a show/happening, first at PWI, for the Process Work community, friends, and other visitors. Following that I look for gallery spaces first in Portland and then in Cyprus for a more public exhibition. I would like both these events to also involve a dialogue section since I think the "how" and "why" of the project

is as important as the art itself. I am also excited about the idea of facilitating a conversation around childhood dreams in war zones (starting with Cyprus) using the photo series as a foundation. I also plan to create a digital home for the project and work on creating connection and dialogue on the internet.

My further next steps focus on implementing some of the other parts of the project that were left out. This will initially be in the form of using/completing other panoramas for different sets followed up by embarking on some of the video ideas I had in the beginning. I am also excited about the possibility of teaching process oriented methods for making art and/or working with trauma. This study could also be applied to educating the general population and governments on the effects of war.

Personal Growth and Learning

This project has been a wonderful learning experience for me on multiple levels. I feel like I have grown a lot as a facilitator and an artist. In addition, the work I did for my project has contributed a lot to my personal growth. In this section I write about my personal growth and learning.

In the beginning, my desire to work on war stemmed from my own altered states like freezing or numbness around difficult or intense situations, which when unfolded took me to my childhood war experience. The states involved in war situations and trauma remained a fascination for me throughout the project. At the same time, I had periods in my personal life that were dominated by each and every one of these states. I had a period during which I was feeling numb. I had a period where I was very heavy and dead. There was a period of ambiguity which was almost unbearable in its similarity to the state my people were in after the war. At times, I was haunted with war nightmares

once again after many years. I also experienced a state of incredible vitality in the face of survival level difficulties which reminded me of the state one has when faced with a life or death choice.

In terms of states, my biggest curiosity and fascination lay in the states involved when two people encounter each other and one is about to kill the other one. I had explored this in sessions with my advisor and therapist and through inner work, and was hypothetically and experientially aware of the diversity of the states. Through a synchronous event I had the opportunity to experience this in real life. Somebody broke into my house while I was at home. Face to face with a man I did not know, I found myself acting with a fierce power that I did not know I had. He ran away and instead of being retraumatized, I was left with the fascination of what happened in the moment.

In terms of my personal growth, one of the most important aspects has been gaining more fluidity in these states. Initially, there were periods when they took me and my life over. Over the duration of the project, it became easier to appreciate even the more difficult ones and to swing with them. Another area of personal growth has been in my one-sidedness in several ways. What I mean by one-sidedness is identifying myself with only certain viewpoints and experiences and not being open or empathetic towards other viewpoints or experiences. Like the child in my dream and like my people, I was someone who suffered from war. I could easily empathize and identify with the Greek Cypriots who were the other side in consensus reality. We were together in our loss and our suffering and fear. However, it was very difficult for me to understand how and why someone would kill. It was hard for me to empathize with the ones that committed atrocities. Through this project I got to know the other side in dreamland: the side that

attacks and kills. I also got to know the power of this side. At times this was a surge of power that took me over, or was too much or too direct for me. At other times like the moment during my encounter with the burglar, it was fascinating. In time I started feeling it more and more in my core, as part of who I am.

Another aspect of my one-sidedness was in relation to some of my inner dynamics. I of course have both the soldier and the child in me. The soldier is very structured and disciplined. It can go from one challenge to the other without stopping. The child is sensitive and vulnerable and a Taoist who loves to enjoy the moment and lay in the grass. At different times in my life I have favored one or the other of these dynamics. I also struggled with them, and they struggled with each other. During the period I was working on my project, this struggle turned into an inner war. However, in time and as I worked with them, first, they started listening to each other. Instead of one or the other happening, there was a dialogue (sometimes as an inner dialogue, sometimes as a body experience) between them. I started feeling more compassion and patience towards the side I did not like at the moment. I learned to appreciate the doing that happens through the nondoing. That war seems to be over for now.

The last aspect I want to write about is my one-sidedness about war and I am aware that writing about this needs care and sensitivity. I identified as a peace worker. I was against war. Towards the end of my project something shifted in me. I felt detached and at peace about war. This does not mean that I am not against war in consensus reality. However, as I sit writing this, I feel like I am holding the whole war experience inside me. It feels like I am war, and I am at peace.

Concluding Remarks

In this section I summarize some of the insights and learnings from my project, my goals, and where the project is with these goals. In addition, I briefly talk about the contributions my project brings to Process Work and Art. I also summarize my learnings from the project. With this project I wanted to explore my childhood experience of war and create art from this experience using Processwork methods. I also wanted to use the art as a medium to convey Processwork methods to a wider audience. In doing this I was hoping to contribute to the fields of Process Work, WorldWork, and Art. With the support of my study committee and advisors I have created a project that contributes to all these fields.

My first goal was to create art using Processwork. I found that I could integrate Processwork into my project fully and it became useful in ways beyond my expectation. At the beginning, unfolding the different states that were part of my war trauma provided a deeper understanding of the experience and what I wanted to work on. The use of Processwork concepts like unfolding a secondary experience, use of different channels, deep democracy, and the levels of experience provided a sound structure for the project and created a solid framework for understanding and expressing the experience.

Continuing to use unfolding and channel experiences during the setting up of my photos provided a way of expression that had an almost scientific accuracy. This allowed me to solidify the project by providing awareness and conscious decision making as well as an understanding of what was behind inspirational moments and their relationship to the project as a whole. With this understanding, I could go beyond expressing an emotion or experience as it flowed, and could consciously shape the artistic medium. The

awareness these methods provided opened up a way of working with the aesthetics that allowed me to form a clear and strong visual statement that contained many layers of meaning and emotion. The use of processmind methods contributed to the project holding together as a whole, as well as providing for a deeply democratic superposition of different aspect and levels of experience in an integrated way.

The second part of my first goal was to bring more awareness to war and give a personal insight to those who have not experienced war. I believe that this is already happening with my exhibition. Having the exhibition in Portland, in a country that has not experienced war on their territory for many years now, I feel like I have brought war into the space. Further, the fact that it was not a dedicated exhibition space but a space that had other functions has added to this effect. This way, I have been able to reach people that were not aware of the existence of the exhibition and some have been intrigued enough to come to the discussion.

Finally, I wanted to bring a new awareness around war and convey Process Work methods to a wider public. I believe that my project has already started doing this. The questions I received during my exhibition discussion showed me that I had succeeded in conveying the depth of expression and emotion, as well as the different aspects and levels of experience. People were able to share their experiences of war and trauma and question these. The emotions and the states the art evoked opened doorways to a deep and rich discussion where I could also share my methods and foundational concepts. Also, I was able to share the understanding I gained of my work through writing this essay.

In terms of my personal growth goals, this project has given me an incredible opportunity to explore this experience in many ways. I gained a lot in terms of my personal growth, as a facilitator and therapist. Unfolding and exploring the soldier experience in different channels gave me a more conscious access to a part of myself that I was marginalizing. I am now able to use that energy more consciously and in a way that is more integrated with my every day identity. I feel stronger in many ways. My understanding of war has deepened and shifted. I have gained a deep sense of detachment which allows me to be more versatile in working both with my own and my clients' trauma-related states like frozenness or dissociation. My fluidity around high heat situations and altered states has increased. I am positive that this is a big contribution to my future work in Cyprus or elsewhere.

The project and using Processwork has also contributed massively to my goal of exploring my artist identity. I did not identify as an artist when I first embarked on this project. Now, not only do I feel like I am one, but with my exhibition and the feedback I also feel acknowledged as an artist. Working on an art project both using Processwork methods and using the structure of a final project has given my creativity structure and focus and the ability to create a whole product that holds together solidly. In addition to this the project also helped me develop and deepen my skills as a visual artist. I feel much more prepared and confident for my future projects.

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Appendix A: Figures

Figure A1. Geographical location of Cyprus. Reprinted from *Fellowship of the Minds*. Retrieved from http://fellowshipoftheminds.com/2013/03/17/unelected-eurozone-ministers-to-confiscate-10-of-bank-deposits-in-cyprus/. Copyright 2006, MapQuest.

Figure A2. Divided Cyprus. Reprinted from *Geography and Map of Cyprus*. Retrieved from http://geography.about.com/library/cia/blccyprus.htm. Copyright unknown.

Figure A3. Map of Nicosia, from 1597. Map showing the circular city walls and the pentagon shaped bastions. Reprinted from Nicosia, in *Wikipedia*. Retrieved from http://en.wikipedia.org/wiki/Nicosia.
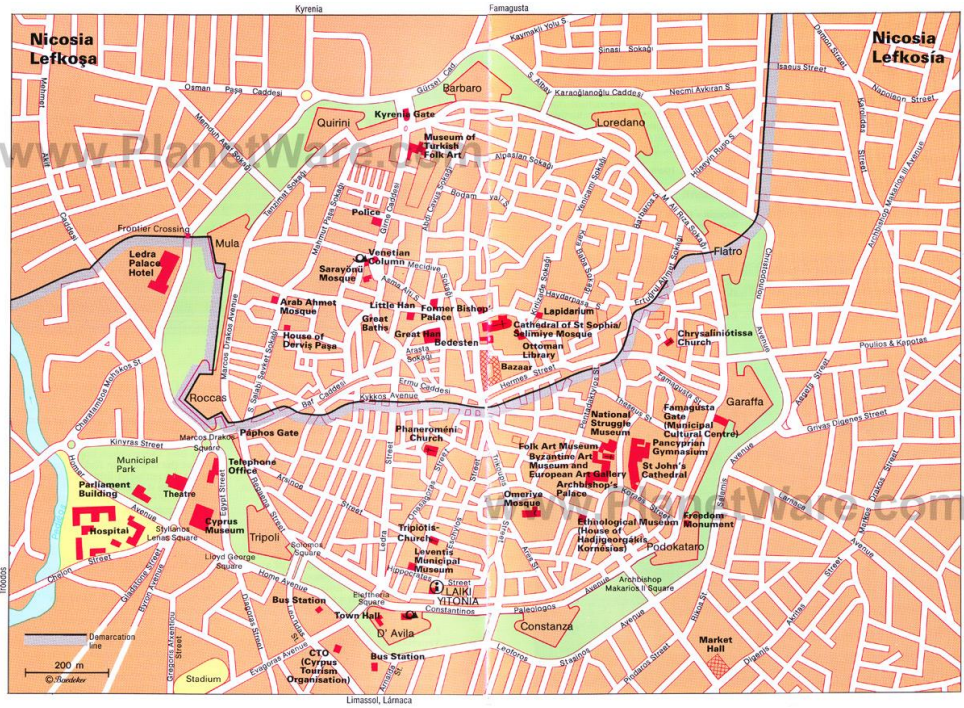
Figure A4. Map of present day Nicosia, showing city walls and the dividing wall.
Reprinted from Top Rated Tourist Attractions in Cyprus, in *Planetware*. Retrieved from
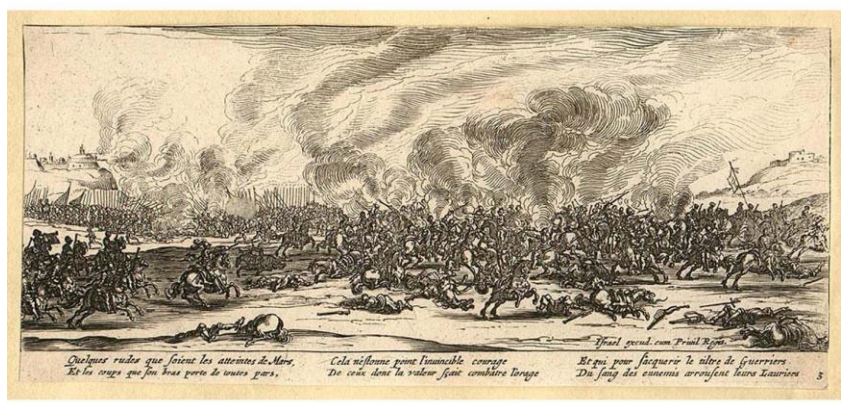http://www.planetware.com/tourist-attractions-/nicosia-cy-nic-nic.htm.

Figure A5. Jacques Callot (1633), *The Battle* from The Miseries of War. Reprinted from
Jacques Callot "Miseries of War" in *History of Art: Baroque and Rococo*. Retrieved from
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Figure A6. Jacques Callot (1633), *The Hanging* from The Miseries of War. Reprinted from Jacques Callot "Miseries of War" in *History of Art: Baroque and Rococo*. Retrieved from http://www.all-art.org/history252-13.html.

Figure A7. Otto Dix (1924), *Machine Gunners Advancing* from Der Krieg. Reprinted from Otto Dix's war art in *David Hart's webpage*. Retrieved from http://davidmhart.com/Guides/WarArtStudyGuides/Dix.html.

Figure A8. Otto Dix (1924), *Mealtime in the Trenches* from Der Krieg. Reprinted from Otto Dix's war art in *David Hart's webpage*. Retrieved from http://davidmhart.com/Guides/WarArtStudyGuides/Dix.html.

Figure A9. Anselm Kiefer (1976), *Varus*. Reprinted from Otto Dix's war art in *David Hart's webpage*. Retrieved from http://davidmhart.com/Guides/WarArtStudyGuides/Dix.html.

Figure A10. Doris Salcedo (2007), *Shibboleth*. Reprinted from Shibboleth: Doris Salcedo at Tate Modern, London, in *About.com London Travel*. Retrieved from http://golondon.about.com/od/londonpictures/ig/Doris-Salcedo-Shibboleth/crackend.htm

Figure A11. Doris Salcedo (2007), *Shibboleth*. Reprinted from Tate Modern Visitor Tips, in *About.com London Travel*. Retrieved from http://golondon.about.com/od/londonmuseums/ss/tatemodern_10.htm

Figure A12. Doris Salcedo (2007), *Shibboleth*. Reprinted from Stronger than the Scar of Shibboleth: Doris Salcedo, in *Chloenelkin*. Retrieved from http://chloenelkin.wordpress.com/2012/06/05/stronger-than-the-scar-of-shibboleth-doris-salcedo-at-white-cube/

Figure A13. Doris Salcedo (2007), *Shibboleth*. Reprinted from Shibboleth by Doris Salcedo, in *flicker.com Chris Beckett*. Retrieved from http://www.flickr.com/photos/chrisjohnbeckett/1545859776

Figure A14. Doris Salcedo (2003), *Space is the Place*. Reprinted from *Lived Realities*. Retrieved from http://livedrealities.wordpress.com/2010/03/17/doris-salcedo-space-is-the-place/

Figure A15. Doris Salcedo (2003), *Space is the Place*. Reprinted from *Lived Realities*. Retrieved from http://livedrealities.wordpress.com/2010/03/17/doris-salcedo-space-is-the-place/

Figure A16. Doris Salcedo (2011), *Plegaria Muda*. Reprinted from *Moderna Museet*. Retrieved from http://www.modernamuseet.se/en/malmo/exhibitions/2011/doris-salcedo/

Figure A17. Nick Ut (1972), *Napalm Girl*. Reprinted from *Photo This & That*. Retrieved from http://photothisandthat.co.uk/tag/nick-ut/. Copyright 1972, Nick Ut.

Figure A18. Wafaa Bilal (2007), *Domestic Tension*. Reprinted from Domestic Tension—Waffa Bilal, in *generactive*. Retrieved from http://generactive.net/domestic-tension-wafaa-bilal/

Figure A19. Ala Younis (2011), *Tin Soldiers*. Reprinted from Une visite de la Biennale d'Istanbul, in *Le Point.fr*. Retrieved from http://www.lepoint.fr/culture/une-visite-de-la-biennale-d-istanbul-05-10-2011-1380958_3.php

Figure A20. Ala Younis (2011), *Tin Soldiers*. Reprinted from Tin Soldiers by Ala Younis, in *The Free Agency.* Retrieved from http://thefreeagencybalt.com/art/tin-soldiers-by-ala-younis

Figure A21. Ala Younis (2011), *Tin Soldiers*. Reprinted from *Music, Travel and Culture.* Retrieved from http://musictravelculture.wordpress.com/2011/11/17/12th-istanbul-biennial-for-contemporary-art-2011-tin-soldiers-by-ala-younis/

Figure A22. Do Ho Suh (2010), *Karma*. Reprinted from Tag Archives: Do Ho Suh, in *Beautiful Decay.* Retrieved from http://beautifuldecay.com/tag/do-ho-suh/

Appendix B: Images on CD